

# Explanation of the Kāma-gāyatrī

by

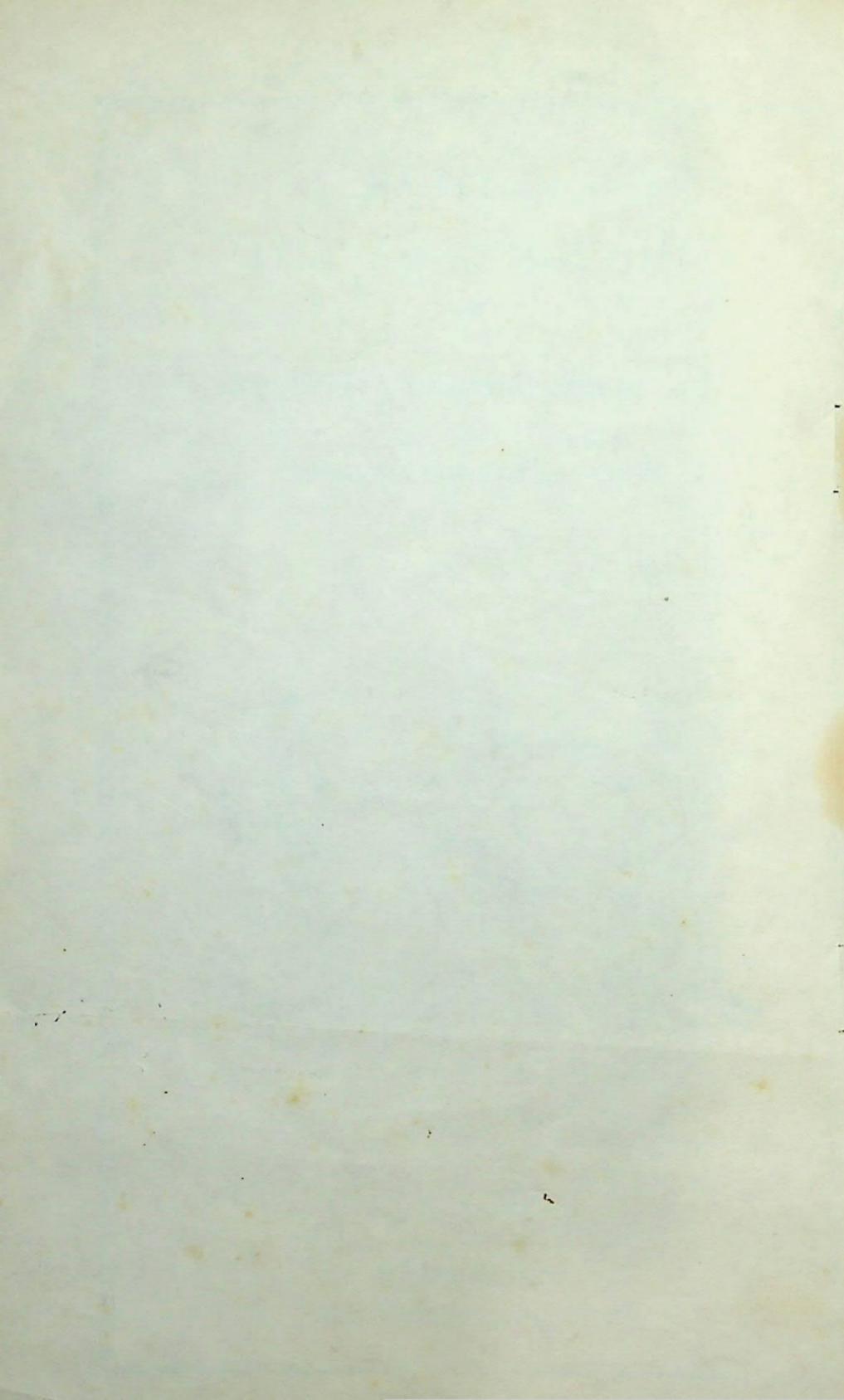
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&

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# Mantrārtha-dīpikā

by

## Viśvanātha Cakravartī Ṣṭhākura

1. By the mercy of Śrī Gaurāṅga, I, Viśvanātha Cakravartī, have written this book *Mantrārtha-dīpikā* as an explanation of the *bija* (seed) *mantra* "klīm."

2. The *Rasollasa-tantra* describes the love between Rādhā and Kṛṣṇa by means of the *Kāma-bija*:

kāma-bijātmakāḥ kṛṣṇo  
rati-bijātmikā rādhā  
tayoḥ sankīrtanād eva  
rādhā-kṛṣṇau prasīdataḥ

"Śrī Kṛṣṇa is in the form of the *kāma-bija* and Śrī Rādhā is in the form of the *rati-bija*. By chanting both these bijas Rādhā and Kṛṣṇa become pleased."

3. First of all, the meaning of the *kāma-bija* is as follows. The *kāma-bija* is the seed of all desires and wishes, or that which excites desires, or in other words, it is the seed that fulfills all desires.

4. The *kāma-bija* is described in the *Gautamīya-tantra* in the following way:

vīna bijena mantrāṇām  
viphalaṁ jayate phalam  
pañcālankāra-saṅhyutam  
bijam tu paramādbhutam

ka-kāras ca la-kāras ca  
I-kāras cārddha-candrakāḥ  
candra-bindus ca tad-yuktam  
kāma-bijam udāhṛtam

"A *mantra* is ineffective without its *bija*. The *kāma-bija* is exceptionally wonderful because of being composed of five ornaments: *k*, *I*, *I*, *m* and the dot over the *m*. That which has these five components is called *kāma-bija*."

5. *Klīm* is the one-syllable *kāma-bija*. In the *Gautamīya-tantra*, its meaning is given as follows:

klīm-kāraṁ asrījad viśvam  
iti prāha śrutiḥ siraḥ  
la-kāraṁ pṛthivī jāta  
ka-kāraj jala-sambhavah

I-kārād vahnir utpanno  
 nādād vāyur ajāyata  
 bindor akāsa-sambhutir  
 iti bhūtātmako manuḥ

"The *Upaniṣads* state that the universe was created from the syllable *klim*. Water was produced from *k*, earth from *I*, fire from *I*, air from *m*, and ether from the dot. This mantra is therefore fivefold."

6. In the *Bṛhad-gautamIya-tantra* it is stated:

ka-kāraḥ puruṣaḥ kṛṣṇaḥ  
 sac-cid-ānanda-vigrahaḥ  
 I-kāraḥ prakṛti rādhā  
 nitya-viṇḍāvaneśvarī

laś cānandātmakaḥ prema-  
 sukham tayoś ca kīrtitam  
 cumbanānanda-mādhuryam  
 nāda-binduḥ samīrītaḥ

"K is Kṛṣṇa with His personal form of eternity, knowledge and bliss. I is His energy Rādhā, who is the eternal Queen of Viṇḍāvana. L is celebrated as the blissful happiness of love. M is the sweetness of the bliss occurring when They kiss."

7. In the *Sanātkumāra-saṁhitā* the nature of the *kāma-bija*'s form is described:

atha sṛī-kāma-bijasya  
 sārīraḥ vigrahātmakam  
 sṛī-kṛṣṇa-sārīrbhinnā-  
 ny akṣaraṇī kramāt sīmu

civuko 'tha grīvā caiva  
 kaṇṭaḥ prasthaḥ ca suvrataḥ  
 I-kāraḥ skandho bāhuḥ ca  
 kaphoṇīr aṅguli-nakhaḥ

arḍha-candro vakṣas tuṇḍaḥ  
 pārṣve nābhiḥ kaṭīs tathā  
 candra-bindav uru-janur  
 jaṅghā gulphas ca pādakaḥ

pārṣṇis cāpy aṅguli caiva  
 nakhendur api nārada  
 iti vigraha-rūpas ca  
 kāma-bijātmako hariḥ

"O Narada, the letters of the *kāma-bija* constitute the body of Śrī Kṛṣṇa. Now listen as I explain them in order. By *k* are manifested His head, forehead, brow, nose, eyes and ears; by *I*, His cheeks, jaw, chin, neck, throat and nape; by *m*, His shoulders, arms, elbows, fingers and fingernails; by *l*, His chest, stomach, sides, navel and hips; by the dot, His thighs, knees, shanks, ankles, feet, soles, toes and moon-like toenails. In this way, Śrī Hari's transcendental form consists of the *kāma-bija*."

8. In this regards it has also been stated:

*bijākṣaraṇī pañca puṣpa-*  
*bāṇa-tulyāṇī kramāt śṛṇu*  
*ka-kāras cāmra-mukulo*  
*la-kāras cāsokah smṛtah*

*I-kāro mallikā-puṣparāṇī*  
*mādhavī cārddha-candrakāḥ*  
*bindus ca bakula-puṣpam*  
*ete bāṇāḥ syur eva ca*

"The letters of the *kāma-bija* correspond to the five flower arrows of Cupid. Now listen. *K* is the mango flower bud, *I* is the asoka flower, *m* is the mādhavī flower, and the dot is the bakula flower. These letters are those very same arrows."

9. The meaning of the *kāma-gāyatrī* is as follows:

*gāyatrī sa mahā-mantrāḥ*  
*kāma-pūrvāthā kathyate*  
*sādhakā yāmī gṛhitvaiva*  
*jāyate vṛaja-maṇḍale*

"The *kāma-gāyatrī* is a *mahā-mantra*. Those devotees who chant it will be born in the region of Vṛndāvana."

10. The *kāma-gāyatrī* is that *gāyatrī* which has the *kāma-bija* joined to it. Its worshipable Deity is the king of the mélées of conjugal love. He is identical with the transcendental Cupid Śrī Kṛṣṇa, the son of Nanda Maharaja. His abode is Śrī Vṛndāvana.

11. In the *Sanātakumāra-saṅhitā* the *kāma-gāyatrī* is described as follows:

*ādau manmatham uddhṛtya*  
*kāma-deva-padarāṇī vadet*  
*āyāntे vidmahe puṣpa-*  
*bāṇāyeti padarāṇī tataḥ*  
*dhīmahi tathoktvātha*  
*tan no 'nangāḥ pracodayāt*

"Cupid is taken up at the beginning by the word *kāma-devāya*. Then comes *vidmahe puṣpa-bāṇāya*. This is followed by *dhīmahi* and *pracodayāt*."

12. *Kīrti* is the capture of the mind of Rādhā and the other gopis by the sweet

sound of Kṛṣṇa's flute. *Kāma-devāya* is the capture of the discretion of Rādhā and the other gopīs by Kṛṣṇa's sweet pastimes. *Puṣpa-bāṇāya* is the excitement of the desire for conjugal love in Rādhā and the other gopīs by the lovely sweetness of Kṛṣṇa's qualities, etc.

13. The purport of the word *kāma* is "regulation and attendance." One performs worship with this *gāyatrī* in *kāmānugā*, or in other words, *rāgānugā bhakti*. *Kāma-deva* means He show (*divyati*) His desires (*kāmān*). Or else, by His desires (*kāmena*) He plays (*divyati*) in different pastimes. *Vidmahe* means: I know that *Kāmadeva* (Cupid). How is He a *Kāmadeva*? By the five flower arrows (*puṣpa-bāṇa*) which are shot from the five threaded string of Kṛṣṇa's bow. These arrows are represented by the five letters of the *kāma-bija*. I meditate (*dhimahi*) on Him as the possessor of those five arrows. This, then, is the significance of the *kāma-gāyatrī* in so many words.

He who has this identity is *anāṅga* (the unembodied Cupid). In other words, there is a new, transcendental Cupid in Vraja who is ever-youthful and enchanting. He is worshiped by means of the *kāma-bija* and *kāma-gāyatrī*. Those who worship with these two (*kāma-bija* and *kāma-gāyatrī*) will have their minds attracted by Śrī Kṛṣṇa, whose form has no equal or superior and is the embodiment of loving sentiment. That king of the mellow of conjugal love inspires (*pracodayāt*) or greatly (*prakarṣṇa*) pleases (*codayāt*) us (*nah*) by engaging us in His service.

14. These twenty-four and a half letters are twenty-four and a half moons. They have risen on the body of Śrī Kṛṣṇa and cause all the three worlds to desire Kṛṣṇa. The letters from the first k to the final t represent His face, cheeks, forehead, down to His hands and feet. These are calculated from right to left.

15. Now listen to the description of the moon-like features of *kāma-gāyatrī*'s letters:

*eṣām apy akṣarāṇāṁ tu  
candratre nirṇayāṇāṁ śīḍu  
mukhe 'py ekaṁ vijānlyād  
gandayor dvau tathaiva ca*

*lalāṭe cāḍḍha-candrarāṁ vai  
tilakāṁ pūrṇa-candramā  
pāṇyor nakhā dasā proktā  
tv akṣarāṇāṁ manobhavaḥ*

*pāḍabjayos tathā jñeyā  
nakha-candrā dasā kramāt  
artho vijñeyā itthāṁ vai  
gāyatrīas ca maniṣibhiḥ*

kramāc candrān vijānlyāt  
kaditantakṣarāṇi tu  
dakṣinṇādi-kramenaiva  
kramas teṣāṇi su-sammaṇ

'Listen, the arrangement of the moons of those letters is as follows. His face is one moon, His cheeks are two moons. His forehead is a half moon and His tilaka is a full moon. His fingernails are ten moons and His toenails are understood to be ten more moons. This is how the wise have understood the *gāyatrī*. These twenty-four and a half moons are considered identical with the letters of the *gāyatrī*, beginning with *k* and ending in *t*. Their order is well established as going from right to left.'

16. In this regards, O Vaiṣṇava! listen to an incident that occurred while I was writing this commentary. In the *Caitanya-caritāmṛta*, Kṛṣṇa dāsa Kavirāja Gosvāmī rejects the ordinary calculation of syllables in the *gāyatrī* as twenty-five, and instead states that it has twenty-four and a half syllables. I also wrote the same thing in accordance with his view. Thus he states:

kāma-gāyatrī mantra-rūpa,  
hoya kṛṣṇera svarūpa  
sārddha-cabbīsa akṣara tāra haya  
  
se akṣara candra-caya  
kṛṣṇe kari udaya  
trījagata kaila kāma-maya

'The *kāma-gāyatrī* in the form of a mantra is the very form of Kṛṣṇa. It has twenty-four and a half syllables. Like a cluster of moons, these syllables have arisen on the body of Śrī Kṛṣṇa and have filled the three worlds with love for Kṛṣṇa.' (Cc. M. 21.125)

On the basis of this evidence and in pursuance of the views of the previous acāryas, I also gave the same explanation. However, on what evidence or for what reason did Kṛṣṇa dāsa Kavirāja Gosvāmī reject the normal calculation of twenty-five syllables in favor of twenty-four and a half? My mind was unable to penetrate the matter. By searching through all the scriptures one can not find any mention of a half syllable. Therefore I sank into an ocean of deep doubts.

Now consider the following. If someone says that the final *t* is a half syllable because it is not followed by a vowel, then the same would apply for other consonants in the *gāyatrī* that are not followed by vowels. In all existing literatures, such as grammars, *Purāṇas*, *āgamas*, dramas and poetics it is confirmed that there are fifty letters (syllables). They never mention any half syllable. In this respect, the *Hari-nāmāmṛta-vyākaraṇa* states:

nārāyaṇād udbhūto 'yāñ varṇa-kramah

'This alphabet has originate from Lord Nārāyaṇa.'

The *Hari-nāmāmṛta-vyākaraṇa* lists the same fifty letters as do other grammati-

cal texts. In the *Rādhikā-sahasra-nāma-stotra* of the *Bṛhan-nāradhya Purāṇa* it is stated that Rādhā is the embodiment of the fifty letters. In this way, even in the sections of books dealing with poetry meters, I was unable to find any evidence for the existence of fifty and a half syllables. How could I penetrate the mind of Kṛṣṇa dāsa Kavirāja Gosvāmī? I was unable to find a means. Because He knows everything, he is free from the defects of error, illusion, etc.

17. Moreover, if it is resolved that the final t of the *kāma-gāyatrī* is the half syllable, then why did Kṛṣṇa dāsa Kavirāja again break the order of the letters? By beginning at the face and gradually descending to the feet, the final t or half moon will be on Kṛṣṇa's feet, but Gosvāmīpāda has placed it on His forehead.

While instructing Sanātana Gosvāmī, Lord Caitanya said:

"The face of Kṛṣṇa is the king of moons, and the body of Kṛṣṇa is the throne. Thus the king governs a society of moons. Kṛṣṇa has two cheeks that shine like glowing gems. Both are considered a half moon, and His spots of sandalwood are considered full moons. His fingernails are many full moons, and they dance on the flute in His hands. Their song is the melody of that flute. His toenails are also many full moons, and they dance on the ground. Their son is the jingling of His ankle bells. Kṛṣṇa's face is the enjoyer king. That full moon face makes His shark-shaped earrings and lotus eyes dance. His eyebrows are like bows, and His eyes are like arrows. His ears are fixed on the string of that bow, and when His eyes spread to His ears, He pierces the hearts of the gopis. The dancing features of His face surpass all other full moons and expand the marketplace of full moons. Although priceless, the nectar of Kṛṣṇa's face is distributed to everyone. Some purchase the moonrays of His sweet smiles, and others purchase the nectar of His lips. Thus He pleases everyone." (Cc. M. 21.126-130)

18. Even after studying this explanation from different angles, no definite conclusion could be drawn. At that time, giving up trying to understand it, I stopped eating and drinking. I decided to give up my body, and so I went and threw myself helplessly on the shore of Rādhākūṇḍa. If the syllables of the *mantra* defy human reason, how could one ever perceive God Himself? Therefore it seemed only fit to give up my life.

19. The, when the second watch of night arrived, I fell asleep and saw that the daughter of Viśabhānu, Śrī Rādhā, came and spoke to me: "O Viśvanātha! O dear one of Hari! Get up! What Kṛṣṇa dāsa Kavirāja Gosvāmī wrote is true. He is my confidential attendant. By My mercy He knows all My confidential affairs. Do not doubt his words. That *mantra* is for worshiping Me. Indeed, I am the goal to be known by the letters of that *mantra*. Without My mercy no one can understand this. The half syllable is described in a book called *Vāṇīgama-bhāṣvad*. After reading it, Kṛṣṇa dāsa Kavirāja wrote about the half syllable. Listen, after you have seen that book please make a collection of all evidences regarding the all-beneficial meaning of the *mantra*."

After hearing Rādhā's words, I quickly regained consciousness. But my doubt

continued, and so I began repeatedly crying, "Alas! Alas!" Guarding Her order in my heart, I strove to nurture it. The description of the half syllable in Rādhā's own words was: *vy-anta-ya-kāro 'rddhākṣaram lalāṭe 'rddha-candra-bimbāḥ, tad itarāṁ pūrṇākṣaram pūrṇa-candraḥ*. "When the syllable *ya* is followed by *vi*, it is considered a half syllable. It appears on Sri Kṛṣṇa's forehead as a half moon. All the other full syllables are full moons."

20. Sri Rādhā's decisive instruction about the half syllable is described in the *Varṇāgama-bhāṣvad* in the following way:

*vi-kārānta-ya-kāreṇa  
cārddhākṣaram prakṛtitam*

"When the syllable *ya* is followed by *vi*, it is considered a half syllable."

The word *gāyatrī* is explained as follows:

*gāyantāṁ trāyate tasmād  
gāyatrī tvāṁ tataḥ smṛtam*

"Because she protect (*trāyate*) the one who chants (*gāyantam*) her, she is known as *gāyatrī*.

# Kāma-gāyatrī-vākhyā

by

Śrīla Prabhodhānanda Sarasvatī

1. To begin with, the meaning of the seed (*blīja*) is found in the *Gautamīya-tantra*:

pañcālankāra-saṁyuktam  
blījaṁ tu paramādbhutam  
la-kārāt pṛthivī jata  
ka-kāraj jala-sambhavaḥ

I-kārad vahnir utpanno  
nādād vāyuḥ prajāyate  
bindor akāsa-sambhūtiḥ  
iti bhūtātmako manuḥ

"That wonderful transcendental seed sound *kliṇī* has five ornaments. From *I* earth arose; from *k* arose water; from *I* arose fire, from *m* arose air; and from the dot arose ether."

2. In the same book it is also stated:

ka-kāraḥ puruṣaḥ kṛṣṇaḥ  
sac-cid-ananda-vigrahaḥ  
I-kāraḥ prakṛti rādhā  
nitya-vṛndāvaneśvaraḥ

laś cānandātmakaṁ prema-  
sukham tayoś ca kīrtitam  
cumbanānanda-mādhuryaṁ  
nāda-binduḥ samīrītaḥ

ka-kāro nāyakaḥ śreṣṭha  
I-kāro nāyika varā  
la-kāro hṛāda-rūpa ca  
binduś cumbanam ucyate

"K is Kṛṣṇa with His personal form of eternity, knowledge and bliss. I is His energy Rādhā, who is the eternal Queen of Vṛndāvana. L is celebrated as the blissful happiness of love. M is the sweetness of the bliss occurring when They kiss. K is the leading Hero, I is the leading Heroine, I is the beauty of Their pleasure and the dot is said to be Their kissing."

3. Some people explain it in the following way. K is the neck, head and mouth;

*I*, the eyes, ears and arms; *I*, His form, nose, and hands; *m*, the sides, back, hips and thighs; the dot, the shanks and feet. Thus the Supreme Personality's form is fivefold.

4. From *k* comes earth; from *I*, water; from *I*, fire; from *m*, air; and from the dot, ether. Thus *k* is desire, Puruṣa, taste and water; *I* is form, Prakṛti, smell and earth; *I* is mahat-tattva, sight and fire; *m* is jīva, touch and air; the dot is ahankāra, sound and ether. This is according to the *Gopāla-tāpanī Upaniṣad*.

5. Or it can be seen as representing the eight consorts of Cupid: *k* is Ratnapriya, Ratikalā, Bhadrā and Saurabhā, *I* is Sumukhi and Kalaharī, *m* is Madanamadā, and the dot is Kalāpī.

6. According to sages, *k* is desire, *I* is form, *I* is energy and *m* is the fountainhead.

7. It is also said:

*I-kāro nāyikā mukhyā  
la-kāro lalitā para  
ka-kāro nāyako mukhyo  
bindus cumbanam ucyate*

*asleśo 'py arddha-candraś ca  
bijārthaḥ paramādbhutam*

"*I* is the chief Heroine (Rādhā), *I* is Lalitā, *k* is the main Hero (Kṛṣṇa), the dot is Their kissing, and the half moon shape of the nasal letter is their embracing. This is the wonderful transcendental meaning of the seed *mantra*."

8. The *kāma-gāyatrī* is: *kāmadevāya vidmahe puṣpabāṇāya dhimahi tan no 'nāṅgah pracodayāt*. Its meaning is as follows. He who plays (divyati) or performs His pastimes by *kāma* (desire), or in other words, by the power of His love for His affairs, is therefore called Kāmadeva. Kāmadeva means "to Him." *Vidmahe* is from the verbal root *vid*, meaning to achieve or know. In other words, "We know that Kāmadeva." *Dhimahi* means "Let us meditate." How is that Kāmadeva? *Puṣpabāṇāya*, He has flowers (*puṣpa*) for arrows (*bāṇa*). *Tan* is "that." That Kāmadeva who has flower arrows is *anāṅga* (bodiless), which is a name of Cupid. *Nah* means "to us." *Pracodayāt* has this meaning: *pra* is *prakṛṣṭa-rūpeṇa* or "fully," and *codayāt* is *udayāt*, or "let Him appear." *Ca* is a conjunction for connecting the two. By the word *kāma* is understood the form of the Supreme Personality of Godhead. *Kā* and *ma* are His cheeks, *de* and *vā* are His face and forehead. By His desire, or by the power of His love for His affairs, He performs pastimes as a moon. The syllable *ya* in *kāmadevāya* is the tilaka mark shaped like a half moon on His forehead. Thus there are four and one half moons on His face. By continuing in order, the twenty remaining syllables of the *kāma-gāyatrī* indicate twenty other moons on the body of the Lord.

The description of the moons is as follows. The *Varṇāgama-bhāṣvad* says that *ka* and *ma* are His two cheeks which by their brilliance are associated with affection, dalliance, touch and longing. According to *Vyopāna*, *kā* indicates skill,

moon, dalliance, garland and tastiness. R̄ṣabha says that *ma* indicates sweetness, laughter, exhibition, complexion and thirst. *De* is the verbal root *dā*, which means "giving." *Dā* is changed to *de* because it is followed by *va*. According to Devadyoti, *de* indicates moon, dalliance, food and sun. Vyāgrabhūti says that *de* indicates moon, laughter, ghee, charity and dalliance. According to the grammari Bhāsvat, *va* indicates forest, longing, loveliness, thunderbolt and moon. It also states that because *ya* is followed by *vi*, it is considered a half syllable or half moon. This was decided after due consideration of its characteristics. Vyādi says that *ya* indicates half moon, magnificence, dalliance, terror and fear.

The five syllables *vi-dma-he pu-ṣpa* are five moons arranged in order on the right. The syllables *ba-ṇa-ya dhi-ma* are five moons arranged on the left. From this it is to be concluded that the remaining ten letters which are below and to the right and left of the Kaustubha gem on Kṛṣṇa's body are also full moons. On the right side are the five syllables or moons: *hi tan no 'na-ṅgah*. On the left are the five syllables or moons: *pra-co-da-yā-t*.

According to Viśva, the syllable *vi* indicates variety, wisdom, vermillion and moon. The verbal root *dhā* means "supporting." When the suffix *ma* is added it becomes *dma*. In the *Vāṇīgama-bhāsvad* it is said that *dma* indicates variety, dancing, abundance of luster and moon. According to the *Kāma-tantra*, *he* indicates cause, learned, moon and tongue. Devadyoti says that *pu* indicates taste, moonlight, dance, moon, goad and lotus. Rānahāsa says that *ṣpa* indicates depravation, wisdom, moon and pearl necklace. According to the *Vāmana Purāṇa*, *ba* indicates dissimilarity, support, moon, moonlight and abandonment. According to Svabhūti, *ṇa* indicates dissimilarity, enclosure, dance moon and medicine. Vyāgrabhūti says that *ya* indicates moon, wide eyes and the reflection of the moon. Candramauli says that *dhi* indicates enlightenment, wisdom, moon and salutation of the moon. Svabhūti says *ma* indicates wind, enlightenment, effulgence and moon. According to R̄ṣabha, *hi* indicates tongue, vermillion and moon. Vyāgrabhūti says that *ta* indicates similarity, mood and moon. Devadyoti says that *na* indicates boat, a carriage for ladies and moon. Candramauli says that *anāṅga* means Cupid, universe, moon and mood. Vyāgrabhūti says *pra* indicates variety, dance, joy and moon. Svabhūti says that *ca* indicates walking, moon, unsteady and ascertainment or judgement. In *Vāṇīgama-bhāsvad* it is said that *da* indicates variety, dance, moon and support. Candramauli says that *ya* indicates seat, arrangement and moon. Devadyoti says that the final *t* indicates praise, eulogy and moon.

9. Now let me say this. Kāma (love) is called a minister because it advises. Kāma permeates the whole universe from Brahmaloka on down. Kāma has five arrows. These arrows produce the following effects: maddening, burning, cleansing, obstructing and bewildering. These five arrows are permeated by the following flowers: mango, aśoka, mādhavī, jasmine and bakula. These five flowers are also associated with the letters of the kāma-bija: *k*—mango, *l*—aśoka,

*I*—mādhavī, *m*—jasmine, and the dot—bakula. The Lord's one sweet form is said to have five sweet divisions: *k*—the cheeks, head and mouth; *l*—the eyes and ears; *l*—form, nose and eyes; *m*—chest, back, nape and shanks; the dot—knees and feet.

In the *Gita-govinda*, Jayadeva has written:

*śringarāḥ sakhi mūrtimān iva*

*madhau mugdho hariḥ kṛīdatū*

"O sakhi, because Kṛṣṇa burns with desire in spring time, He sports with the gopis as if He were love personified."

There is also the following famous verse:

*madhurāṁ madhurāṁ vapur asya vibhor*  
*madhurāṁ madhurāṁ vadanaṁ madhuram*  
*madhu-gandhi-mṛdu-smitam etad aho*  
*madhurāṁ madhurāṁ madhurāṁ madhuram*

"Sweet, sweet is the body of the Lord. Sweet, sweet, His face is sweet. O what a soft smile as fragrant as honey! Sweet, sweet, sweet, sweet!"

*Kliṇī* is the transcendental Cupid of Vṛndāvana. The names of the five arrows are: *cittānanda-dhara*, *vidyānanda-dhara*, *sadānanda-dhara*, *kāmānanda-dhara* and *ramānānanda-dhara*. These five names become one name as *citta-vidyā-sadā-kāma-ramāna-dharāya svāhā*. The five names correspond to the five flowers; thus, mango—*cittānanda-dhara*, etc. These five arrows also correspond to five sweet forms of Kṛṣṇa: mango flower—*citta-kandarpa* (Cupid of the mind), aśoka flower—*kāmānanda-prakāśa* (manifestation of the bliss of love), bakula flower—*vidyānanda-dhara* (holding the bliss of wisdom). These three names become one: *citta-kandarpa-kāmānanda-vidyānanda-dharāya svāhā*. The mādhavī flower is *koti-candra-mohini* (bewildering thousands of moons), and the jasmine flower is *koti-prema-mohini* (bewildering thousands of loves). These two names combine together as one: *koti-candra-koti-prema-mohinyai svāhā*. This fivefold explanation is found in the *Gopala-tāpanī Upaniṣad*: *Kliṇī* is the transcendental Cupid of Vṛndāvana. The names of the five arrows are: *cittānanda-dhara*, *vidyānanda-dhara*, *sadānanda-dhara*, *kāmānanda-dhara* and *ramānānanda-dhara*. These five names become one name as *citta-vidyā-sadā-kāma-ramāna-dharāya svāhā*. The five names correspond to the five flowers, thus, mango—*cittānanda-dhara*, etc. These five arrows also correspond to five sweet forms of Kṛṣṇa: mango flower—*citta-kandarpa* (Cupid of the mind), aśoka flower—*kāmānanda-prakāśa* (manifestation of the bliss of love), bakula flower—*vidyānanda-dhara* (holding the bliss of wisdom). These three names become one: *citta-kandarpa-kāmānanda-vidyānānanda-dharāya svāhā*. The mādhavī flower is *koti-candra-mohini* (bewildering thousands of moons), and the jasmine flower is *koti-prema-mohini* (bewildering thousands of loves). These two names combine together as one: *koti-candra-koti-prema-mohinyai svāhā*. This fivefold explanation is found in the *Gopala-tāpanī Upaniṣad*. It also gives the following information regarding

locations. The love-place is Vṛndāvana. The lotus is Śrī Rādhikā. The flavor of love is always beyond comprehension. Śrī Kṛṣṇa is a bumblebee hovering over that lotus to always drink its nectar.

10. The five flowers are: taste, touch, sight, sound and smell. The five rasa are: *sānta, dāsyā, sakhyā, vātsalyā* and *mādhuryā*.



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